

# Pemberton Township School District

## 6th Grade Chorus

**Unit Title:** Skills Development Focusing on: Rhythm, Melody, Harmony, Form, Articulation, Dynamics, Tempo

### Stage 1: Desired Results

#### Standards & Indicators:

#### NJSLS: Visual and Performing Arts

##### **Artistic Process - Creating**

- Anchor Standard 1: Generating and conceptualizing ideas.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- Anchor Standard 2: Organizing and developing ideas.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
    - 1.3.C.12nov.Cr3b: Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

##### **Artistic Process - Performing**

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr4a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
    - 1.3.C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.
    - 1.3.C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Anchor Standard 6: Conveying meaning through art.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
    - 1.3.C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances.

##### **Artistic Process - Responding**

- Anchor Standard 7: Perceiving and analyzing products.
  - *Performance Expectations*

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- 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- Anchor Standard 8: Interpreting intent and meaning.
  - *Performance Expectations*
    - 1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
- Anchor Standard 9: Applying criteria to evaluate products.
  - *Performance Expectations*
    - 1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

### **2020 1.2 Media Arts Standards**

- **1.2.8.Cr1a:** Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.
- **1.2.8.Cr1b:** Organize and design artistic ideas for media arts productions.
- **1.2.8.Cr1c:** Critique plans, prototypes and production processes considering purposeful and expressive intent.
- **1.2.8.Cr2a:** Organize and design artistic ideas for media arts productions.
- **1.2.8.Cr2b:** Critique plans, prototypes and production processes considering purposeful and expressive intent.

### **NJSLS Career Readiness, Life Literacies, and Key Skills:**

- 9.1.8.CR.1: Compare and contrast the role of philanthropy, volunteer service, and charities in community development and the quality of life in a variety of cultures.
- 9.2.8.CAP.1: Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest.
- 9.2.8.CAP.3: Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
- 9.2.8.CAP.4: Explain how an individual's online behavior (e.g., social networking, photo exchanges, video postings) may impact opportunities for employment or advancement.
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas.
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products.
- 9.4.8.DC.4: Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect.

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### Central Idea / Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources .
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
  
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
  
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
  
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How does tempo effect music and my physical response to it?

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### Content:

- introduction, beat, rhythm, tempo
- time signature, counting rests accurately
- whole, half, quarter, eighth and sixteenth notes and rests, notation, meter, bar line, measure, repeat signs, coda
- pitch, melody, melodic direction, score, staff, treble, bass
- tone color, range, heavy/light register, soprano, alto, baritone
- unison, harmony, system
- binary, ternary, rounded binary form

### Skills (Objectives):

- Clap to the beat of a song. Move to show a change of tempo.
- Clap rhythmic patterns containing whole, half, quarter, eighth and sixteenth notes and rests.
- Signal to show the highest and lowest note in a melody. Signal to show melodic direction.
- Demonstrate an understanding of dynamics through singing, body percussion and/or playing instruments.
- Sing harmony part in a song while following along in the score.
- Find and follow a voice part in a song.
- Explain the form of a piece of music.

### Interdisciplinary Connections:

#### **English Language Arts**

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.6.1. Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.6.3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

#### **Mathematics**

6.RP.A.3. Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or Equations.

#### **Science**

MS-PS1-2. Analyze and interpret data to determine similarities and differences in findings.

#### **World Language**

7.1.NH.IPRET.2: Understand the main idea and occasionally infer the meaning of some highly contextualized, unfamiliar spoken or written words, phrases, and short sentences in culturally authentic materials related to targeted themes.

7.1.NH.IPRET.4: Recognize some common gestures and cultural practices associated with target culture(s).

7.1.NH.IPRET.5: Identify some unique linguistic elements in the target culture.

### Stage 2: Assessment Evidence

### Performance Task(s):

- Formative Assessment

### Other Evidence:

- Class-Work Review

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<ul style="list-style-type: none"> <li>● Rhythmic Accuracy</li> <li>● Performance</li> <li>● Self-Assessment</li> <li>● Pitch Awareness</li> <li>● Participation</li> <li>● End-of-Marking Period Assessment</li> </ul>	<ul style="list-style-type: none"> <li>● Teacher Observation</li> <li>● Group &amp; Cooperative Work</li> <li>● Instrument and Singing Performance</li> </ul>
<b>Stage 3: Learning Plan</b>	
<p><b><u>Learning Opportunities/Strategies:</u></b></p> <ul style="list-style-type: none"> <li>● Review basic concepts of music including: beat, rhythm, pitch, and following a simple score</li> <li>● Sing a variety of songs in unison together using rounds and then moving on to partner songs</li> <li>● Echo rhythms</li> <li>● Perform songs by rote</li> <li>● Follow gestures of the conductor, including attacks and releases</li> <li>● Teacher modeling</li> <li>● Matching pitch vs. not matching pitch</li> <li>● Tonality: Major, minor, modes, pentatonic</li> <li>● Rhythm: word (syllable) correlation to note length; steady beat – internal / external pulse; maintain steady beat while singing; long vs. short notes and patterns; duple / triple meter</li> <li>● Tempo: fast slow</li> <li>● Timbre: good vs. poor tone discrimination; exploration of own voice</li> <li>● Form: AB, ABA, AABA, call and response, rounds</li> <li>● Harmony: rounds, partner songs, self-accompaniment on classroom instruments and body percussion</li> <li>● Dynamics: piano p forte f</li> <li>● Articulation: legato accent</li> <li>● Highlight part within sheet music</li> </ul>	<p><b><u>Resources:</u></b></p> <ul style="list-style-type: none"> <li>● Music Books (grade 6)</li> <li>● Music Recordings</li> <li>● Partner Songs</li> <li>● Rounds</li> <li>● Sight-singing Books</li> <li>● Select Sheet Music</li> </ul> <p><b>LGBT and Disabilities Resources:</b></p> <ul style="list-style-type: none"> <li>● <a href="#">LGBTQ-Inclusive Lesson &amp; Resources by Garden State Equality and Make it Better for Youth</a></li> <li>● <a href="#">LGBTQ+ Books</a></li> </ul> <p><b>DEI Resources:</b></p> <ul style="list-style-type: none"> <li>● <a href="#">Learning for Justice</a></li> <li>● <a href="#">GLSEN Educator Resources</a></li> <li>● <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>● <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> <li>● <a href="#">NJDOE Diversity, Equity &amp; Inclusion Educational Resources</a></li> <li>● <a href="#">Diversity Calendar</a></li> </ul>
<p><b><u>Differentiation</u></b> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation.</p>	

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High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> <li>● Student leadership opportunities</li> <li>● Learn voice parts of other singers</li> <li>● Opportunity to add choreography and/or instruments to performances</li> <li>● Opportunity to Assist Peers</li> <li>● Solo Demonstrations for Class</li> <li>● Independent Study</li> <li>● Accelerated Study</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> </ul>	<ul style="list-style-type: none"> <li>● Two part harmony</li> <li>● Adjusting lesson pace</li> <li>● Flexible grouping</li> <li>● Kinesthetic activity</li> <li>● Mnemonics</li> <li>● Feedback</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> <li>● Guided Practice</li> </ul>	<ul style="list-style-type: none"> <li>● Small group instruction</li> <li>● Adjusting lesson pace</li> <li>● Flexible grouping</li> <li>● Kinesthetic activity</li> <li>● Mnemonics</li> <li>● Feedback</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> <li>● Highlighting key points</li> <li>● Chunking</li> </ul>	<ul style="list-style-type: none"> <li>● Small group instruction</li> <li>● Adjusting lesson pace</li> <li>● Flexible grouping</li> <li>● Kinesthetic activity</li> <li>● Mnemonics</li> <li>● Feedback</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> <li>● Highlighting key points</li> <li>● Chunking</li> <li>● Extra Teacher Assistance</li> <li>● Reduced Workload</li> </ul> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::  Extended time  Provide visual aids  Repeated directions  Differentiate based on proficiency  Provide word banks  Allow for translators, dictionaries</p>

# Pemberton Township School District

## 6th Grade Chorus

**Unit Title:** Skills Development Focusing on: Shaping the Changing Voice

### Stage 1: Desired Results

#### Standards & Indicators:

#### NJSLS: Visual and Performing Arts

##### **Artistic Process - Creating**

- Anchor Standard 1: Generating and conceptualizing ideas.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- Anchor Standard 2: Organizing and developing ideas.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
    - 1.3.C.12nov.Cr3b: Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

##### **Artistic Process - Performing**

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr4a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
    - 1.3.C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.
    - 1.3.C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Anchor Standard 6: Conveying meaning through art.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
    - 1.3.C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances.

##### **Artistic Process - Responding**

- Anchor Standard 7: Perceiving and analyzing products.
  - *Performance Expectations*
    - 1.3.C.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

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- 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- Anchor Standard 8: Interpreting intent and meaning.
  - *Performance Expectations*
    - 1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
- Anchor Standard 9: Applying criteria to evaluate products.
  - *Performance Expectations*
    - 1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

### **Artistic Process - Connecting**

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
  - *Performance Expectations*
    - 1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
  - *Performance Expectations*
    - 1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **2020 1.2 Media Arts Standards**

- **1.2.8.Cr3a:** Experiment with and implement multiple approaches that integrate content and stylistic conventions.
- **1.2.8.Cr3b:** Communicate an intentional purpose and meaning utilizing varying point of view and perspective.
- **1.2.8.Cr3c:** Refine and modify artistic choices to reflect an understanding of purpose, narrative structures, composition, audience, and context.
- **1.2.8.Pr4a:** Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).

### **NJSLS Career Readiness, Life Literacies, and Key Skills:**

- 9.1.8.CR.1: Compare and contrast the role of philanthropy, volunteer service, and charities in community development and the quality of life in a variety of cultures.
- 9.2.8.CAP.1: Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest.
- 9.2.8.CAP.3: Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
- 9.2.8.CAP.4: Explain how an individual's online behavior (e.g., social networking, photo exchanges, video postings) may impact opportunities for employment or advancement.
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas.
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products.
- 9.4.8.DC.4: Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.

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- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect.

### Central Idea / Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources .
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How does tempo effect music and my physical response to it?

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### Content:

- pitch, melody, melodic direction, score, staff, treble, bass
- tone color, range, heavy/light register, soprano, alto, baritone
- unison, harmony, system
- time signature, counting rests accurately
- whole, half, quarter, eighth and sixteenth notes and rests, notation, meter, bar line, measure, repeat signs, coda

### Skills (Objectives):

- Signal to show the highest and lowest note in a melody. Signal to show melodic direction.
- Speak and sing in lighter and heavier voices.
- Utilize singing voice versus speaking voice.
- Warm ups: siren, breathing, diction, clarity of speech
- Sing harmony part in a song while following along in the score.
- Find and follow a voice part in a song.
- Create a good sound by demonstrating proper vocal technique.
- Sing expressively with the voice and face.

### Interdisciplinary Connections:

#### **English Language Arts**

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.6.1. Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.6.3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

#### **Mathematics**

6.RP.A.3. Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or Equations.

#### **Science**

MS-PS1-2. Analyze and interpret data to determine similarities and differences in findings.

#### **World Language**

7.1.NH.IPRET.2: Understand the main idea and occasionally infer the meaning of some highly contextualized, unfamiliar spoken or written words, phrases, and short sentences in culturally authentic materials related to targeted themes.

7.1.NH.IPRET.4: Recognize some common gestures and cultural practices associated with target culture(s).

7.1.NH.IPRET.5: Identify some unique linguistic elements in the target culture.

### Stage 2: Assessment Evidence

### Performance Task(s):

- Formative Assessment
- Rhythmic Accuracy

### Other Evidence:

- Class-Work Review
- Teacher Observation

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<ul style="list-style-type: none"> <li>● Performance</li> <li>● Self-Assessment</li> <li>● Pitch Awareness</li> <li>● Participation</li> <li>● End-of-Marking Period Assessment</li> </ul>	<ul style="list-style-type: none"> <li>● Group &amp; Cooperative Work</li> <li>● Instrument and Singing Performance</li> </ul>
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### Stage 3: Learning Plan

#### Learning Opportunities/Strategies:

- Review basic concepts of music including: beat, rhythm, pitch, and following a simple score
- Sing a variety of songs in unison together using rounds and then moving on to partner songs
- Rote sing
- Perform songs by rote
- Start and stop singing together
- Mouth-shape and posture (sitting and standing)
- Self awareness and assessment of technique (posture, breathing)
- Self awareness of vocal timbre and pitch matching
- Echo pitch
- Awareness of choral blend
- Good vs. poor vocal tone discrimination
- Self assessment
- Teacher modeling
- Matching pitch vs. not matching pitch
- Demonstrate good posture (standing / sitting)
- Vocal exploration
- Understand the science of vocal changes occurring in the body
- Explore timbral and pitch aspects of own voice
- Sing expressively with the voice and the face
- Project mood, interpreting the song
- Follow gestures of the conductor, including attacks and releases
- Balance between parts and blend within section
- Self awareness and assessment of technique and pitch

#### Resources:

- Music Books (grade 6)
- Music Recordings
- Partner Songs
- Rounds
- Sight-singing books
- Sheet music
- Demonstration videos

#### LGBT and Disabilities Resources:

- [LGBTQ-Inclusive Lesson & Resources by Garden State Equality and Make it Better for Youth](#)
- [LGBTQ+ Books](#)

#### DEI Resources:

- [Learning for Justice](#)
- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)
- [NJDOE Diversity, Equity & Inclusion Educational Resources](#)
- [Diversity Calendar](#)

**Differentiation** \*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation.

<b>High-Achieving Students</b>	<b>On Grade Level Students</b>	<b>Struggling Students</b>	<b>Special Needs/ELL</b>
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## Pemberton Township School District

### 6th Grade Chorus

<ul style="list-style-type: none"> <li>● Student leadership opportunities</li> <li>● Learn voice parts of other singers</li> <li>● Opportunity to add choreography and/or instruments to performances</li> <li>● Opportunity to Assist Peers</li> <li>● Solo Demonstrations for Class</li> <li>● Independent Study</li> <li>● Accelerated Study</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> </ul>	<ul style="list-style-type: none"> <li>● Two part harmony</li> <li>● Adjusting lesson pace</li> <li>● Flexible grouping</li> <li>● Kinesthetic activity</li> <li>● Mnemonics</li> <li>● Feedback</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> <li>● Guided Practice</li> </ul>	<ul style="list-style-type: none"> <li>● Small group instruction</li> <li>● Adjusting lesson pace</li> <li>● Flexible grouping</li> <li>● Kinesthetic activity</li> <li>● Mnemonics</li> <li>● Feedback</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> <li>● Highlighting key points</li> <li>● Chunking</li> </ul>	<ul style="list-style-type: none"> <li>● Small group instruction</li> <li>● Adjusting lesson pace</li> <li>● Flexible grouping</li> <li>● Kinesthetic activity</li> <li>● Mnemonics</li> <li>● Feedback</li> <li>● Use of technology</li> <li>● Student Choice/ Inquiry-based instruction</li> <li>● Highlighting key points</li> <li>● Chunking</li> <li>● Extra Teacher Assistance</li> <li>● Reduced Workload</li> </ul> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::  Extended time  Provide visual aids  Repeated directions  Differentiate based on proficiency  Provide word banks  Allow for translators, dictionaries</p>
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# Pemberton Township School District

## 6th Grade Chorus

**Unit Title:** Skills Development Focusing on: Sight Reading, Critiquing and Performance Practices

### Stage 1: Desired Results

#### Standards & Indicators:

#### NJSLS: Visual and Performing Arts

##### **Artistic Process - Creating**

- Anchor Standard 1: Generating and conceptualizing ideas.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- Anchor Standard 2: Organizing and developing ideas.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
  - *Performance Expectations*
    - 1.3.C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
    - 1.3.C.12nov.Cr3b: Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

##### **Artistic Process - Performing**

- Anchor Standard 4: Selecting, analyzing, and interpreting work.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr4a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
    - 1.3.C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.
    - 1.3.C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Anchor Standard 6: Conveying meaning through art.
  - *Performance Expectations*
    - 1.3.C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
    - 1.3.C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances.

##### **Artistic Process - Responding**

- Anchor Standard 7: Perceiving and analyzing products.
  - *Performance Expectations*
    - 1.3.C.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

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- 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- Anchor Standard 8: Interpreting intent and meaning.
  - *Performance Expectations*
    - 1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
- Anchor Standard 9: Applying criteria to evaluate products.
  - *Performance Expectations*
    - 1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

### **Artistic Process - Connecting**

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
  - *Performance Expectations*
    - 1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
  - *Performance Expectations*
    - 1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **2020 1.2 Media Arts Standards**

- **1.2.8.Pr5a:** Develop and demonstrate a variety of artistic, design, technical, and soft skills (e.g., self-initiative, problem-solving, collaborative communication) through performing various roles in producing media artworks.
- **1.2.8.Pr5b:** Develop and demonstrate creativity and adaptability, through processes such as testing constraints and divergent solutions, within and through media arts productions.
- **1.2.8.Pr5c:** Develop and demonstrate creativity and adaptability in standard and experimental ways, to construct, achieve assigned purpose, and communicate intent in media artworks.
- **1.2.8.Pr6b:** Analyze benefits and impacts from presenting media artworks.

### **NJSLS Career Readiness, Life Literacies, and Key Skills:**

- 9.1.8.CR.1: Compare and contrast the role of philanthropy, volunteer service, and charities in community development and the quality of life in a variety of cultures.
- 9.2.8.CAP.1: Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest.
- 9.2.8.CAP.3: Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
- 9.2.8.CAP.4: Explain how an individual's online behavior (e.g., social networking, photo exchanges, video postings) may impact opportunities for employment or advancement.
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas.
- 9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries.
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use.
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products.
- 9.4.8.DC.4: Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect.

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### Central Idea / Enduring Understanding:

- The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources .
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How does tempo effect music and my physical response to it?

### Content:

- pitch, melody, melodic direction, score, staff, treble, bass
- tone color, range, heavy/light register, soprano, alto, baritone
- unison, harmony, system

### Skills (Objectives):

- Signal to show the highest and lowest note in a melody. Signal to show melodic direction.
- Speak and sing in lighter and heavier voices.

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<ul style="list-style-type: none"> <li>● rehearsal routines</li> <li>● ensemble etiquette</li> <li>● live performances to analyze and critique</li> <li>● whole, half, quarter, eighth and sixteenth notes and rests, notation, meter, bar line, measure, repeat signs, coda</li> <li>● time signature, counting rests accurately</li> </ul>	<ul style="list-style-type: none"> <li>● Explore historical / geographical / cultural connections of repertoire.</li> <li>● Hold music to ensure proper vocal alignment and good sound.</li> <li>● Demonstrate an understanding of dynamics through singing, body percussion and/or playing instruments.</li> <li>● Sightread in 5-note range, stepwise pattern</li> <li>● Sing harmony part in a song while following along in the score.</li> <li>● Find and follow a voice part in a song.</li> <li>● Create a good sound by demonstrating proper vocal technique.</li> <li>● Critique a variety of performances.</li> <li>● Sing expressively with the voice and face.</li> </ul>
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### Interdisciplinary Connections:

#### **English Language Arts**

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.6.1. Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.6.3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

#### **Mathematics**

6.RP.A.3. Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or Equations.

#### **Science**

MS-PS1-2. Analyze and interpret data to determine similarities and differences in findings.

#### **World Language**

7.1.NH.IPRET.2: Understand the main idea and occasionally infer the meaning of some highly contextualized, unfamiliar spoken or written words, phrases, and short sentences in culturally authentic materials related to targeted themes.

7.1.NH.IPRET.4: Recognize some common gestures and cultural practices associated with target culture(s).

7.1.NH.IPRET.5: Identify some unique linguistic elements in the target culture.

### Stage 2: Assessment Evidence

<b><u>Performance Task(s):</u></b> <ul style="list-style-type: none"> <li>● Formative Assessment</li> <li>● Rhythmic Accuracy</li> </ul>	<b><u>Other Evidence:</u></b> <ul style="list-style-type: none"> <li>● Class-Work Review</li> <li>● Teacher Observation</li> </ul>
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<ul style="list-style-type: none"> <li>● Performance</li> <li>● Self-Assessment</li> <li>● Pitch Awareness</li> <li>● Participation</li> <li>● End-of-Marking Period Assessment</li> </ul>	<ul style="list-style-type: none"> <li>● Group &amp; Cooperative Work</li> <li>● Instrument and Singing Performance</li> </ul>
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### Stage 3: Learning Plan

#### Learning Opportunities/Strategies:

- Review basic concepts of music including: beat, rhythm, pitch, and following a simple score
- Sing a variety of songs in unison together using rounds and then moving on to partner songs
- Establish rehearsal routine
- Rote sing
- Develop music literacy by sight-singing using a structured system.
- Start and stop singing together
- Mouth-shape and posture (sitting and standing)
- Self awareness and assessment of technique (posture, breathing)
- Self awareness of vocal timbre and pitch matching
- Concert etiquette and performance
- Practice Ensemble decorum
- Echo rhythms
- Echo pitch
- Awareness of choral blend
- Good vs. poor vocal tone discrimination
- Self assessment
- Perform songs by rote
- Teacher modeling
- Matching pitch vs. not matching pitch
- Listen to folk songs from a variety of cultures analyze, compare and contrast
- Explore Historical / geographical / cultural connections of repertoire
- Explore Patriotic songs, world holidays, Native American music
- Explore the blues progression and famous artists
- Explore Jazz and scat singing
- Creating: Short rhythmic patterns
- Explore timbral and pitch aspects of own voice
- Sing expressively with the voice and the face
- Project mood, interpreting the song

#### Resources:

- Music Books (grade 6)
- Music Recordings
- Partner Songs
- Rounds
- Sight-singing Books
- Select Sheet Music
- Live Performances for Critiquing

#### LGBT and Disabilities Resources:

- [LGBTQ-Inclusive Lesson & Resources by Garden State Equality and Make it Better for Youth](#)
- [LGBTQ+ Books](#)

#### DEI Resources:

- [Learning for Justice](#)
- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)
- [NJDOE Diversity, Equity & Inclusion Educational Resources](#)
- [Diversity Calendar](#)

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<ul style="list-style-type: none"><li>● Follow gestures of the conductor, including attacks and releases</li><li>● Balance between parts, blend within section</li><li>● Self awareness and assessment of technique and pitch</li><li>● Concert etiquette and performance practice</li><li>● Highlight part within sheet music</li><li>● Thoughtfully critique performances given and observed</li><li>● Explain the differences between songs performed- emotional affect, historical meaning, cultural connections etc.</li></ul>			
<b><u>Differentiation</u></b> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation.			
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"><li>● Student leadership opportunities</li><li>● Learn voice parts of other singers</li><li>● Opportunity to add choreography and/or instruments to performances</li><li>● Opportunity to Assist Peers</li><li>● Solo Demonstrations for Class</li><li>● Independent Study</li><li>● Accelerated Study</li><li>● Use of technology</li><li>● Student Choice/ Inquiry-based instruction</li></ul>	<ul style="list-style-type: none"><li>● Two part harmony</li><li>● Adjusting lesson pace</li><li>● Flexible grouping</li><li>● Kinesthetic activity</li><li>● Mnemonics</li><li>● Feedback</li><li>● Use of technology</li><li>● Student Choice/ Inquiry-based instruction</li><li>● Guided Practice</li></ul>	<ul style="list-style-type: none"><li>● Small group instruction</li><li>● Adjusting lesson pace</li><li>● Flexible grouping</li><li>● Kinesthetic activity</li><li>● Mnemonics</li><li>● Feedback</li><li>● Use of technology</li><li>● Student Choice/ Inquiry-based instruction</li><li>● Highlighting key points</li><li>● Chunking</li></ul>	<ul style="list-style-type: none"><li>● Small group instruction</li><li>● Adjusting lesson pace</li><li>● Flexible grouping</li><li>● Kinesthetic activity</li><li>● Mnemonics</li><li>● Feedback</li><li>● Use of technology</li><li>● Student Choice/ Inquiry-based instruction</li><li>● Highlighting key points</li><li>● Chunking</li><li>● Extra Teacher Assistance</li><li>● Reduced Workload</li></ul> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p>

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### Pacing Guide

Course Sections	Resource	Standards
<b>UNIT: Skills Development focusing on Elements of Music: Rhythm, Melody, Harmony, Form, Articulation, Dynamics, Tempo.</b>	<b>Websites; Media; Textbooks</b>	<b>2020 NJSLs – Visual and Performing Arts</b>
September- June 26 days intermittently	<ul style="list-style-type: none"> <li>Select sheet music</li> <li>Select recordings and listenings</li> <li>Ensemble selections</li> </ul>	1.3C.12nov.Cr1a 1.3C.12nov.Cr2a 1.3C.12nov.Cr3a 1.3C.12nov.Pr4a 1.3C.12nov.Pr4b 1.3C.12nov.Pr5a 1.3C.12nov.Pr6a 1.3C.12nov.Pr6b 1.3C.12nov.Re7b 1.3C.12nov.Re8a 1.3C.12nov.Re9a
<b>UNIT: Skills Development Focusing on: Shaping the Changing Voice</b>		<b>2020 NJSLs – Visual and Performing Arts</b>
September-December 18 days intermittently	<ul style="list-style-type: none"> <li>Warm-ups for the changing voice</li> <li>Select songbooks</li> <li>Select videos</li> </ul>	1.3C.12nov.Cr1a 1.3C.12nov.Cr2a 1.3C.12nov.Cr3a 1.3C.12nov.Cr3b 1.3C.12nov.Pr4a 1.3C.12nov.Pr4b 1.3C.12nov.Pr4c

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		1.3C.12nov.Pr5a 1.3C.12nov.Pr6a 1.3C.12nov.Pr6b 1.3C.12nov.Re7a 1.3C.12nov.Re7b 1.3C.12nov.Re8a 1.3C.12nov.Re9a 1.3C.12nov.Cn10a 1.3C.12nov.Cn11a
<b>UNIT: Skills Development Focusing on: Sight Reading, Critiquing and Performance Practices</b>		<b>2020 NJSLs – Visual and Performing Arts</b>
September, October, January, February, March, May, June 35 days intermittently	<ul style="list-style-type: none"> <li>• “The Choral Approach to Sight-Singing” by Emily Crocker pages 5-35</li> <li>• Select recorded performances</li> <li>• Google forms</li> </ul>	1.3C.12nov.Cr1a 1.3C.12nov.Cr2a 1.3C.12nov.Cr3a 1.3C.12nov.Cr3b 1.3C.12nov.Pr4a 1.3C.12nov.Pr4b 1.3C.12nov.Pr4c 1.3C.12nov.Pr5a 1.3C.12nov.Pr6a 1.3C.12nov.Pr6b 1.3C.12nov.Re7a 1.3C.12nov.Re7b 1.3C.12nov.Re8a 1.3C.12nov.Re9a 1.3C.12nov.Cn10a 1.3C.12nov.Cn11a